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OF ALL THE SCHOOLS

BOSTON:

At the Copley Gallery (Newbury St.) Joseph Lindon Smith is showing with paintings, some 10 or 12 of his small bas reliefs, a new venture for Mr. Smith. The little heads, done in plaster and tinted, are for the most part of children seen in profile. They are all so much alike as to justify the overheard whispered query: "Is it all one family?" They are pretty and decorative in their architectural frames of dull gold and black.

Especially interesting in the 22nd annual exhibition of the Boston Camera Club (opened May 13), are the Lumière Autochromes.

THE "OLD SALON."

As I have already said, the "Old Salon" this year is very poor. I note that apart from the canvases by Adler, Delasalle, du Gardier, Richard Miller, Guillonet, Laurens, Henri Martin, Maurice Mathurin, Cyprien Boulet, L. Fréquencez, all on the line, other most interesting works are skyed, so that this year's Salon will be that of a "stiff neck"—if you wish to look at the right stuff.

Beginning in the main room, J. P. Laurens' large decoration is wonderfully young for such an old man. I dislike Gorguet's Murillo-like canvas, but recognize merit in A. Bucci's "Young Woman," Besse's "Resignation" and Cauvy's "Algiers." Caputo follows Miller, Burzon and Lucien Simon closely. Didier-Pouget is as clever and silly as ever with his eternal briars.

In the next room there is only poor stuff, save Oswald Mabet's "Harvest in Brittany," Mailland's "Returning from the Fields," MacCameron's deeply felt but a little too melodramatic, "Waiting for the Doctor."

A more interesting gallery is that where J. P. Laurens shows his probity, P. A. Laurens a good nude, Mailland his "Meal in the Fields," Suau his child portrait, Terrick Williams his strong landscape, and Quost his flowers. I like less the Leandre.

Henri Martin shows in the next gallery a strong decoration, and Mlle. Kuratowska a good portrait, which has been skyed.

The "Bonnat Studio," by Jonas, is not bad, and the Miller exquisite in color. Laparra knows the Basque peasants, Jules Pagès shows his qualities of technique, Morton Johnson's feeling permeates his "Desserte."

Ernest Laurens has a fine portrait of two ladies en negligé in a garden, G. Lannes Boudin's seascapes, and Lynch a clever interior. Asford robs Miller in his "Three Sisters."

Passing the everlasting Roybet, and Schommer one comes to the American, Thomas Kay's seapiece, Mme. Van der Haeghe's Nude, the schoolboy's drawings of M. E. Detaillé, the loud Rochegrosse, Grace Joel's tenderness, Synave's little girl and Saint Germier's views in Venice.

The Australian, Streeton, has a good landscape, Miss Morstadt is a vigorous orientalist, and Tattegrain ought to paint stage decoration for the Ambigu. Maurice Mathurin deserves a better position for a charming portrait, as do Thiele and the Cezannic Stoltz.

Patricot is a good portraitist, Zwiller knows his business, Ossip Linde exhibits a fine "Bruges" and Scott is an understudy of Detaillé, alas!

A good room is that with the "Pontons" by Monchablon, a cooked landscape by Spenlove, an intelligent nude by G. Deluc, "The Poacher" by Rachmiel, "Happy Youth" by Max Bohm, and last, but not least, a harmonious portrait by M. Mathurin.

M. Comerre shows, in the next room, a repugnant figure of Christ, Chabas a "September Morning," in his usual manner. I like Lissy Ausigh's "Dolls," which she calls, heaven knows why, the "Yellow Peril." Sauber mixes Sargent with Flameng—poor salad. Baker is very near Miller, Joseph Bail dull, Avy happier than Edith Morgan, or M. Calbert.

Again a Miller, this time a true one, I mean Richard (Oscar is a weak painter), with his nude girl, showing an harmonious, if a little broad back. Dechenaud is cold but sincere and subtle, Rousseau Decelle amusing, André Dewambez can draw, Adler knows what he means, and his "Accident" is full of real pathos. Marcel Baschet is still the same, Etch—every an under-Bonnat. Balande is se-

rious, Cayron has a good touch, Paul Dupuy is classically bad, Adrien Demont breathes his souvenirs of Old Corot and Cyprien Boulet shows feeling; in his "Shepherd at Sunset."

The "Waterloo" of Dubois is full of movement, Cormon is a poor painter, in spite of his titles, Harpignies is greener than ever, Mme. Bouguereau can paint * * * chocolate box lids, Flameng is always Flameng, and I dislike his bad imitations of the great Gainsborough. How can people stand them? He ought to work for fashion papers, not for the Salon. Virginie; (every one knows that this means Mme. Demont Breton) is softer than ever. She loves children; let her be happy and exhibit her little canvases.

Gourdault is a strong painter, Marcel Berronneau interesting, Humbert a good portraitist, Alfred East a fair landscapist only and Fréquencez a colorist. Guillonet's "Blessing of the Sea" is a fine piece, Delasalle's portrait of Pierre Mille is very striking, Grün is witty, Dugardier distinguished. Gabriel Ferrier is a color photographer, Cauvy knows how to compose, Cayron is progressing.

But, thank goodness, I arrive in the last gallery. The sculpture is still to be reviewed—but, kind reader, excuse me if I leave its mediocrity to oblivion.

There is really nothing striking or of note this year when mediocrity abounds * * * everywhere. Good bye!

R. R. M. SEE.

AROUND THE GALLERIES.

Mr. Stevenson Scott, of the Scott & Fowles Co., will sail for Europe the end of the month, and Mr. Charles Fowles, of the same firm, intends to sail about the middle of June.

Mr. Felix Wildenstein, as announced, will sail on La France May 30 for Paris.

Mr. Henry Reinhardt, accompanied by Mrs. Reinhardt, sails for London today on the Olympic. Mr. and Mrs. Paul Reinhardt and Mr. Edouard Ziegler of the same firm, sailed on the Mauretania on Tuesday for London. They will go to Paris to attend the Carcano sale and hope to secure some of the masterpieces. The firm will be pleased to receive their many friends and patrons at their handsome Paris galleries, 12 Place Vendome, which are now in order for the season.

Mr. George Durand-Ruel, accompanied by Mrs. Durand-Ruel, will sail on La Provence June 6.

Mr. Louis Ralston will sail for Europe on the Lusitania May 29.

Messrs. Harold L. and Walter L. Ehrich will sail for Europe about June 1. The galleries will be open in the mornings during the Summer and special attention will be given to the rehanging of collections.

Mr. James P. Silo, accompanied by his son, James P. Silo, Jr., will sail for London June 6. They will tour Europe and will attend the Olympic Games at Stockholm.

OBITUARY.

Joseph M. Patterson.

Joseph M. Patterson, for many years treasurer of the Philadelphia Art Club, died in Philadelphia May 16, and was buried at Holmesburg, Pa., on Saturday.

Eduardo De Martinó.

Eduardo De Martino, who was marine painter in ordinary to Queen Victoria died in England on Wednesday.

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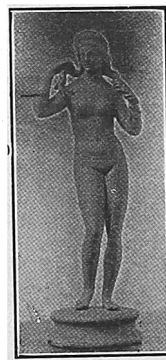
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OLD MASTERS FRAUD STOPPED.

James Castiglione and Robert Porteus, both picture dealers, were sentenced to imprisonment in Old Bailey this week. They are both members of a gang whose game has been to auction old masters manufactured for Castiglione, as pictures which had been seized by the sheriff under an order of court. The sales attracted great attention and the pictures realized big prices.

The fraud has been going on for a number of years.